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ABSTRACT

This transcript of and guide to a two-cassette course designed to assist immigrants in erasure of their foreign accents can be used for either individual or group study. Narrative and taped demonstrations of American English that pinpoint typical phonological barriers and pronunciation difficulties are outlined. The author's own system of pronunciation symbols is used. (MSE)

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HOW TO SPEAK STANDARD AMERICAN ENGLISH WITHOUT A FOREIGN ACCENT- PYGMALION EDITION

Jack Catran

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JACK CATRAN

HOW TO SPEAK STANDARD AMERICAN ENGLISH WITHOUT A FOREIGN ACCENT

A HENRY HIGGINS PRODUCTION

PYGMALION EDITION
(ALL ACCENTS)

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Pygmalion Books — *an imprint of*
JADE PUBLICATIONS
Box 5567, Sherman Oaks, CA 91413

Give me your tired, your poor, your huddled masses yearning to breathe free. The wretched refuse of your teeming shore. Send these, the homeless, tempest-tossed to me. I lift my lamp beside the golden door.

Emma Lazarus
The Statue of Liberty

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INTRODUCTION TO PYGMALION EDITION (All Accents)

There is a wave of immigration sweeping into the United States today, promising to equal, if not surpass, the influx that took place between the turn of the century and World War I. Millions of people, seeking a new way of life, now call the United States their home. And there is no sign that the wave will abate, as conditions appear to worsen the world over.

Yet, during my extensive experience as a specialist in dialect and accent erasure, I have sought vainly for a book or teaching aid specifically designed to help my students eliminate or reduce their foreign accents. To be sure, there is a vast library of source material covering such subjects as English for the foreign born, English as a second language, and numerous dictionaries of American idioms, but none, to my knowledge, have attacked, or even approached, the problem of dialect erasure.

This book is a pioneer attempt to alleviate that problem. It is written in simple English, and cast in the second person singular. Because it is aimed not only at teachers, but also directly at you, the new American, the text carefully steers

clear of the phonetic symbols and "scientific" jargon of the field of linguistics.

The pronunciation symbols are my own, and anyone can understand them after a short period of orientation. One problem remains: a sprinkling of American-Eng'ish sounds do not exist in a number of foreign languages. For example, the A sound in the words "that", "Jack", and "master" is unknown to many non-American tongues. For this reason, it becomes necessary for you to *hear* and learn to mimic the A sound; the inflection, color, and sounds of American-English must be *heard* by those with foreign accents before they can learn to repeat and eventually adopt those characteristics in their everyday speech. The cassettes that accompany the book effectively solve that problem.

The cassettes can be used in workshops, speech clinics, and of course, by you new Americans in your automobiles and in the privacy of your own homes. To get the most out of the material, two cassette recorders should be used, one for playing the course cassettes, the other to be used by you to compare your own speech patterns with the demonstration material.

I should point out that, up until now, the list of audio-books which make up the HOW TO SPEAK ENGLISH WITHOUT A FOREIGN ACCENT series has featured a special edition for each of the wide variety of accent problems commonly encountered in the United States today: Hispanic, Iranian, Arabic, Chinese, etc. *This edition,* however — the Pygmalion Edition you are now holding in your hands — was specifically designed to help untangle the speech

Europeans; Nigerians; Ethiopians; Polynesians; Turks; the linguistically-diverse people who have come to the United States from the Caribbean islands; etc; etc. For convenience, I have referred to this planet-wide population as Galatea*, and of all its citizens as Galateans. I have attempted, in this edition, to include all of the possible "distortions" of Standard American-English phonemes not included in the series until now. But the global massiveness of the project, coupled with the limitations of book space and cassette time, prevented me from addressing the special problems of each student; of necessity, therefore, the wide variety of tongues to which this Pygmalion Edition is addressed forced me to select an approach that was both broad and general. Nevertheless, my dear Galatean, I trust that the answers to your specific speech problems are here, especially in the exercises to follow, and you should be astonished at your progress if you will move through the book and the cassettes patiently with me, mastering each segment before moving on to the next.

For maximum progress, there can be no substitute for total immersion by you in American-English. While driving an automobile your radio

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*In Greek mythology, Pygmalion, King of Cyprus, made a statue of a woman, Galatea. It was so beautiful that he fell in love with it. He prayed to Aphrodite for a wife like her. The statue became a woman, and Pygmalion married her. In a sense, you students are the Galateans of this Pygmalion Edition and, in the manner of the ancient Galatea, you shall be shaped and transformed into accent-free speakers of Standard American-English. You, not Aphrodite, shall perform the miracle.

should be on as much as possible, preferably tuned to programs that feature talk. The same practice should be engaged in at home when viewing television; while, admittedly, you may have to suffer through much idle chatter and inferior program content, we must keep in mind that to obtain our goal with optimum speed, the medium (speech, in this case) should always be considered more important than the message.

There are subtleties in American-English too difficult to communicate in a short course such as this. Because you new Americans conscientiously tend to concentrate your efforts on pronouncing each word in a sentence correctly, it is difficult for you, at the beginning, to adopt the American habit of stringing words together without unnaturally stressing such words as "the" and "to". Where appropriate, and if there is no risk of confusing you, the text and cassettes will clearly present both the stressed and unstressed forms of words and sentences.

What is American-English? The United States used to be a country made up of many regional dialects: Boston, New York, Midwest, etc. With the advent of radio, television, and high-speed travel, those localisms are rapidly disappearing. The American-English used as a standard in this course hews as closely as possible to the English spoken by network radio and television announcers. The language is dynamic and flexible, and changes daily. I am confident that the yardstick used in the course will serve you as an effective working model in your quest for mastery of the language.

One final note: the ultimate purpose of the course is to attempt to offer a humble contribution to the noble process of integration that so typifies the cultural history of the United States. The people of the United States are the product of the richest admixture of cultures the civilized world has ever known. If I can help you, new American, to meld into, and further enrich, our heritage, then we are all on our way toward attaining the growth and maturity so desperately required by the world, especially this world of today which is so in need of world citizens.

END OF INTRODUCTION

How to Speak English Without a Foreign Accent

It would have been easy to thicken this book, and lengthen the accompanying cassette, by padding it with high-sounding phrases stressing the importance to your career and social life of learning to use your vocal instrument to speak American-English authoritatively, pleasantly, and correctly.

In addition, I could have wasted your valuable time discussing the elements of speech production; respiration, phonation, resonance, and articulation; how the airstream is delivered from your lungs through the trachea to your larynx; how the process of articulation works; how language and verbal behavior evolved; etcetera.

But I deliberately avoided that approach. Instead, I shall immediately proceed to teach you how to self-monitor and self-correct your accent by working with the printed material and the taped demonstrations. I have little doubt that if you set aside the time required for frequent practice periods you will gradually acquire a mastery of the phonetic repertoire of American-English sounds — the vowels, consonants, and the diphthongs — along with the inflection and color of the language in your reading, and, more important, in your everyday, spontaneous speech.

Aside from urging you to use two tape recorders — one for listening to the demo tapes, the

other for recording your own speech — I can think of no other procedures for you to follow as you progress through the course, reading the lessons to follow and listening to the demo tape.

The Pronunciation Symbols Used in This Course

For our purpose, the English alphabet of 26 letters shall represent roughly 50 classes of sound. The six vowels, **a - e - i - o - u - y**, alone, or in combination, represent 20 vowel and diphthong sounds. The twenty consonants, alone, or in combination, represent 30 sounds.

Note: The symbols listed in the tables on the next two pages shall serve as the alphabet of this course. *You must memorize* the sound of each one before moving on to the lessons ahead. The left hand column lists the symbols used in Webster's 2nd International Dictionary.

* * * * * * * * *

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VOWELS

Dict Symbol	Our Symbol	Sample Word
ŭ	UH	under, alone
ä	AH	father, hard
ă	A	bad, master
ô	AW	ball, cough
ē	EE	he, feed
e	EH	get, letter
â	a	care, chair
ĭ	i	sit, middle
ŏ	O	pot, proper
o͞o	OO	food, moon
o͝o	oo	look, good
ū	yOO	unit, eulogize
ā	AY (EH-EE)	take, later
ī	I (AH-EE)	ice, might
ō	OH (UH-OO)	bone, phone
û	u (UH-EE)	earth, turban
ou	OW (AH-OO)	out, mouse
oi	Oi (AW-EE)	oil, coin
ā	Aee (A-EE)	thank, dangle

The SCHWA (pronounced **SHV-AH**), symbolized as Σ, represents the unstressed sound found in the 2nd syllable of "China", "pencil". Also found in the unstressed "er" of "teacher" and "paper".

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CONSONANTS

Our Symbol		Sample Word
KW		quick, quite
NG		sing, rang
KSH		luxury
Y		yes, your
KH		loch, ach
R		rice, run
W		wing, woman
WH		while, when
M		mother. mine
N		never, nonsense
L		letter, lovely
H		hungry, honey
J	(voiced)	judge, gelatin
CH	(unvoiced)	church, cheese
G	(v)	get, go
K	(unv)	cut, cat
GZ	(v)	exit, exert
KS	(unv)	tax, excite
ZH	(v)	azure
SH	(unv)	she, shun
V	(v)	vowel, vote
F	(unv)	frank, fort
TH	(v)	the, those
th	(unv)	thin, through
D	(v)	dim, done
T	(unv)	tin, ton
B	(v)	butter, bending
P	(unv)	putter, pending
Z	(v)	zeal, zone
S	(unv)	seal, sewn

The listing of both vowels and consonants which follows represents the outstanding problems in your pronunciation of English. First you will have to listen to my taped demonstration of the American sound, then practice it yourself on your own recorder until you feel that you have come close to the correct pronunciation. At the risk of appearing as though I am oversimplifying, I must remind you that all of your vowel and consonant pronunciation problems are pointed out in the innocent-looking list to follow and the short, but intensive, tape that accompanies it. As soon as you conquer these problems, you shall be well on your way to success. Bon Voyage!

GALATEAN VOWEL CHANGES

Note: All umlauted vowels shall be symbolized by a bar (¯) over the vowel symbol. For example, ŌH is an umlauted **OH**.

AMERICAN-ENGLISH SOUND
A
animate
manage
fat
POSSIBLE GALATEAN CHANGES
I-I AH O EH AY

AMERICAN-ENGLISH SOUND

AH

father
harbor
sharp

POSSIBLE GALATEAN CHANGES

UH O a A AW

AMERICAN-ENGLISH SOUND

AY

jade
take
break

POSSIBLE GALATEAN CHANGES

EE I a EH I(when final)

AMERICAN-ENGLISH SOUND

AW

reward
always
call

POSSIBLE GALATEAN CHANGES

AW AH OH O UH

AMERICAN-ENGLISH SOUND

EE

believe
feel
people

POSSIBLE GALATEAN CHANGES

AY I EH a

AMERICAN-ENGLISH SOUND

EH

bed

met

POSSIBLE GALATEAN CHANGES

AY-I A I AY

AMERICAN-ENGLISH SOUND

a

chair

bare

care

POSSIBLE GALATEAN CHANGES

$\overline{a}$ EH A

AMERICAN-ENGLISH SOUND

I

pit

fill

live

POSSIBLE GALATEAN CHANGES

oo AY EE EH EE-UH

AMERICAN-ENGLISH SOUND

O

not

proper

common

POSSIBLE GALATEAN CHANGES

AW UH AH OH

AMERICAN-ENGLISH SOUND

OO

school
food
assure

POSSIBLE GALATEAN CHANGES

oo U OO

AMERICAN-ENGLISH SOUND

oo

book
took
full

POSSIBLE GALATEAN CHANGES

UH OO UH oo

AMERICAN-ENGLISH SOUND

yOO

Tuesday
Cuba
new

POSSIBLE GALATEAN CHANGES

OH OO yOO y-UH

AMERICAN-ENGLISH SOUND

UH

uncle
under
money

POSSIBLE GALATEAN CHANGES

AW AH UH A O oo

AMERICAN-ENGLISH SOUND

I

price
cry
guile

POSSIBLE GALATEAN CHANGES

A OI AH u

AMERICAN-ENGLISH SOUND

OH

total
focus
most

POSSIBLE GALATEAN CHANGES

$\overline{O}$H UH AW EH-OO

AMERICAN-ENGLISH SOUND

u

earth
worth
certain

POSSIBLE GALATEAN CHANGES

EH $\overline{U}$H I OI UH a
AW AY oo EE OO

AMERICAN-ENGLISH SOUND

OW

about
mountain
doubtful

POSSIBLE GALATEAN CHANGES

A-OO AW OH OO AH O

AMERICAN-ENGLISH SOUND

Oi

oil

boys

loiter

POSSIBLE GALATEAN CHANGES

AH-yI UH-EE I AW

oo-EE AH-EE

AMERICAN-ENGLISH SOUND

Aee

bank

Yankee

spank

POSSIBLE GALATEAN CHANGES

AH EH EH-EE O A

GALATEAN CONSONANT CHANGES

Note: There are many cultures and languages that utilize what has come to be known as "consonants" by using the glottal stop and other clicks and clucks and throat-generated sounds (as in the Zulu and Kaffir languages). The glottal stop (symbolized in this course by a slash [/]) is the quick catch in the throat placed before, between, or after many vowels. The following are examples of Arabic words using glottal stops and a wide assortment of other throat grunts:

/ahweh ("coffee"), ba/lahweh ("baklawa"), suu/ ("market").

The same glottal stop often appears in American-English at the beginning of words whose first letter is a vowel, when that word is sounded

alone (not preceded by another word). For instance, the words "it", "even", and "open", when not preceded by another word and sounded alone, are almost always sounded with that quick catch in the throat at the start (the glottal stop). One exception to this rule: when "it", "even", "open", or any other word beginning with a vowel is preceded by the **UH** sound, a glottal stop is inserted between the **UH** and the word to follow, as in the sentences: "Ella/ is nice" or "Bring an umbrella/ and a raincoat" (**EH-LΣ/ iZ NIS** or **BR-EE-NG AN UH-M-BR-EH-LΣ/ AND Σ R-AY-NK-OH-T**).

The foregoing examples illustrated most, if not all, the occasions when the glottal stop is used in American-English. A comfortable, but incorrect, way to avoid the glottal stops in the sentences we just examined, is to insert an **R** sound where the glottal stop is normally placed, for example: "Cuba'r and Jamaica'r are islands in the Carribean", "Ella'r is nice," or "Bring an umbrella'r and a raincoat" (**/EH-LΣ *R* iZ NIS** or **BR-EE-NG AN UH-M-BR-EH-LΣ *R* AND Σ R-AY-NK-OH-T**).

To sum up, whether preceded by a glottal stop (please keep in mind that a glottal stop is actually a consonant), an **R** sound, or any other consonant, all vowel sounds in American-English must begin with a consonant. Looking at all the vowel sounds in "/Ella/ is nice", for example, we see that the first **E** is preceded by a glottal stop which is, physiologically speaking, a consonant; the next vowel, **A**, is preceded by an **L**, a consonant; the **i** in "is" is preceded by a glottal stop, another consonant; the **i** in "nice" is preceded by

the consonant **N**. There are no glottal stops in "The art of etching" because the **AH** sound of "art" is preceded by the **Y** consonant (physiologically speaking, a true consonant) sounded at the end of the word "the" (**TH-EE**), which provides an easy transition into the AH of "art" (**TH-EE Y-AH-RT Σ V-EH-TCH-EE-NG**).

But that is American-English. What about accents that use the glottal stop? To begin with, we must first note that the consonant known commonly as the glottal stop is used frequently in front of vowels in some languages, a habit that those speakers understandably carry over into English: For "I am", which in American-English is pronounced **I-YAM**; for "you are", which in American-English is pronounced **yOO-W-AH-R**, Arabic speakers would say **yOO/ AH-R**.

In order to sound convincingly like an American, you must forget your throat forever, an area of the vocal apparatus only used by Americans for breathing air, gargling mouthwash, swallowing food and drink, and sounding those few examples I have just noted.

To continue, some speakers also use their throats to produce sounds other than the glottal stop. The hissing **H** sound (symbolized here by an underline), produced by tightening the throat, is a common sound used in such Arabic words as **W-AH-H-EH-D** ("one") and **AH-H-S-AH-N** ("better"). This sound is not used in American-English.

Another use of the throat is the throat-straining deep vowel sound (symbolized here as a *) used in such Arabic words as ***AH-R-AH-B-EE**

("Arabic") and **N-AH*AH-M** ("yes"), another sound foreign to American-English.

Then there is that throat-generated consonant which we shall symbolize here as a **¥**, a voiced **KH** (see consonant symbols) used in such Arabic words as **¥-AH-LEE** ("expensive") and **¥-UH-D-AH** ("midday meal"). That sound, too, is never used in American-English.

One final caution: Please listen to, and become aware of, the explosive vowels in the Arabic pronunciation of the following sentence: "If you are going on an errand, please pick me up an apple". The explosive force with which the words "if", "are", "errand", "up", and "apple" are uttered are typical identifiers of the Arabic speaker. Speakers of American-English glide into those words gently and easily, without explosive force.

To sum up this discussion on throat sounds, the use of the throat must be discarded forever when speaking American-English.

AMERICAN-ENGLISH SOUND
KW
quick
quite
POSSIBLE GALATEAN CHANGES
KV K-OO K K-UH-W KF

AMERICAN-ENGLISH SOUND
NG
sing
rang
POSSIBLE GALATEAN CHANGES
NK N-IG N-IK N-G

AMERICAN-ENGLISH SOUND

KSH

luxury

POSSIBLE GALATEAN CHANGES

SH GZ KS G-ZH

AMERICAN-ENGLISH SOUND

Y

yes

your

POSSIBLE GALATEAN CHANGES

J ZH

AMERICAN-ENGLISH SOUND

R

rice

run

POSSIBLE GALATEAN CHANGES

uvular**R** trilled**R** **L** deleted**R**

AH-YI D V

AMERICAN-ENGLISH SOUND

W

wing

women

POSSIBLE GALATEAN CHANGES

V OO-W

AMERICAN-ENGLISH SOUND

WH

while

when

POSSIBLE GALATEAN CHANGES

W V

AMERICAN-ENGLISH SOUND

M

mother

mine

POSSIBLE GALATEAN CHANGES

N

AMERICAN-ENGLISH SOUND

N

never

nonsense

POSSIBLE GALATEAN CHANGES

added**N NY** deleted**N NG**

AMERICAN-ENGLISH SOUND

L

letter

lovely

POSSIBLE GALATEAN CHANGES

deleted**L NG W R** aspirate**L**

AMERICAN-ENGLISH SOUND

H

hungry

honey

POSSIBLE GALATEAN CHANGES

KH deleted**H** **G** added**H**

AMERICAN-ENGLISH SOUND

J (voiced)

judge

gelatin

POSSIBLE GALATEAN CHANGES

TS **CH** **Y** **SH** **SY** **ZH**

AMERICAN-ENGLISH SOUND

CH (unvoiced)

church

cheese

POSSIBLE GALATEAN CHANGES

SH **TS** **S**

AMERICAN-ENGLISH SOUND

G (voiced)

get

go

POSSIBLE GALATEAN CHANGES

deleted**G** **K**

AMERICAN-ENGLISH SOUND

K (unvoiced)

cut

cat

POSSIBLE GALATEAN CHANGES

NG **KH** **G** deleted**K**

AMERICAN-ENGLISH SOUND
GZ (voiced)
exit
exert
POSSIBLE GALATEAN CHANGES
deleted**GZ** **KS** **Z**

AMERICAN-ENGLISH SOUND
KS (unvoiced)
tax
excite
POSSIBLE GALATEAN CHANGES
deleted**KS** **GZ** **S** split**K - S**

AMERICAN-ENGLISH SOUND
ZH (voiced)
azure
pleasure
POSSIBLE GALATEAN CHANGES
S Y **S H** **Z Y**

AMERICAN-ENGLISH SOUND
SH (unvoiced)
she
shun
POSSIBLE GALATEAN CHANGES
S **C H** **S Y**

AMERICAN-ENGLISH SOUND
V (voiced)
vowel
vote
POSSIBLE GALATEAN CHANGES
W **F**

AMERICAN-ENGLISH SOUND
F (unvoiced)
frame
fort
POSSIBLE GALATEAN CHANGES
deleted**F V P**

AMERICAN-ENGLISH SOUND
TH (voiced)
the
those
POSSIBLE GALATEAN CHANGES
T D Z

AMERICAN-ENGLISH SOUND
th (unvoiced)
thin
through
POSSIBLE GALATEAN CHANGES
T S

AMERICAN-ENGLISH SOUND
D (voiced)
dim
done
POSSIBLE GALATEAN CHANGES
deleted**D T** trilled**R J**

AMERICAN-ENGLISH SOUND
T (unvoiced)
tin
ton
POSSIBLE GALATEAN CHANGES
deleted**T D** trilled**R TS-V**

AMERICAN-ENGLISH SOUND
B (voiced)
butter
bending
POSSIBLE GALATEAN CHANGES
P B V

AMERICAN-ENGLISH SOUND
P (unvoiced)
putter
pending
POSSIBLE GALATEAN CHANGES
B

AMERICAN-ENGLISH SOUND
Z (voiced)
zeal
zone
POSSIBLE GALATEAN CHANGES
S TS

AMERICAN-ENGLISH SOUND
S (unvoiced)
seal
sewn
POSSIBLE GALATEAN CHANGES
SH Z TS

PRACTICE WORDS

Repeat each word after me, in the silent spaces I have provided:

perfect — not: P-AH-RFaKT — **PuRFΣKT**
least— not: LiS — **L-EE-ΣT**
steel — not: STiL — **ST-EE-L**

oil — not: AH-iL — **OiL**
girl — not: G-UH-L — **GuRL**
correct — not: K-AH-RAKT — **KΣR-EH-KT**
time — not: TIM (Indian T) — **TIM**
total — not: T-AW-T-AH-L — **T-OH-TΣL**
rural — not: RRR-OO-RRR-AH-L — **R-oo-RΣL**
direction — not: *DI*RR-EH-K-SHΣN — **DΣR-*EH-K*-SHΣN**
cotton — not: K-AW-T-AHN — **KOTΣN**
common — not: K-AH-M-AH-N — **KOMΣN**
professional — not: PRRR-AH-F-EH-SH-AH-N-AHL — **PR-OH-F-EH-SH-ΣNΣL**
water — not: V-AH-TΣ — **W-AW-TΣR**
bird — not: B-UH-RRD — **BuRD**
church — not: CH-UH-CH — **CH-u-R-CH**
always — not: AH-L-V-AY-S — **AW-LW-AY-Z**
those — not: D-OH-S — **TH-OH-Z**
thousand— not: T-OW-S-AH-NT — **th-OW-ZΣND**
too— not: T-OO (Indian T) — **T -OO**
engineer — not: *AN-CH*-ΣN-EE-R — **EH-NJΣN-*EE-R***
frustrated— not: FR-AH-*STRaT*ΣD — ***FR-UH-STR*-AY-TΣD**
Calcutta — not: ***K-AH-L***K-AH-TAH — **KAL*K-UH-TΣ***
polish — not: B-AH-Li-SH — **POLi-SH**
easy — not: EE-S-EE — **EE-Z-EE**

vision — not: F-EE-SH-AH-N — **Vi-ZH-ΣN**

VOWEL PRACTICE

Turn on your tape recorder and repeat each of the following after me in the silent spaces I have provided after each word. Record both my version and yours and compare the two. Keep practicing until you are satisfied with your pronunciation. If you have problems, do not despair. There are more exercises later in the course that should iron out your present difficulties.

insane — **iNS-AY-N**
Spain — **SP-AY-N**
jade — **J-AY-D**
airplane — **aRPL-AY-N**
umbrella — **UH-MBR-EH-L-Σ**
understand — **UH-N-D-ΣR-STAND**
exactly — **EH-GZ-AKTL-EE**
character — **KARΣKTΣR**
partial — **P-AH-R-SH-ΣL**
larder — **L-AH-RDΣR**
fortune — **F-AW-R-CH-ΣN**
mortify — **M-AW-R-TΣFI**
redeem — **R-EE-D-EE-M**
water wheel — **WAW-TΣR WH-EE-L**
Ireland — **IRLΣND**
timely — **TIML-EE**
rodeo — **R-OH-D-EE-OH** or **R-O-H-D-AY-O-H**
polarize — **P-OH-LΣR-IZ**
folk poem — **F-OH-K P-OH-EH-M**
Baltimore — **B-AW-L-TΣM-AW-R**
falsify — **F-AW-LSiFI**

boondoggle — **B-OO-NDOGL**
ruin — **R-OO-iN**
Moorish — **M-OO-Ri-SH**
beauty — **B-yOO-T-EE**
municipal — **M-yOO-Ni-Si-PΣL**
ubiquitous — **yOO-Bi-KWiTΣS**
frown — **FR-OW-N**
roundabout — **R-OW-NDΣB-OW-T**
prowess — **PR-OW-EHS**

CONSONANT PRACTICE

flow — **FL-OH**
floor — **FL-AW-R**
style — **STIL**
simple — **SiMPΣL**
please — **PL-EE-Z**
pronounce — **PR-OH-N-OW-NS**
printout — **PRiNT-OW-T**
probably — **PR-O-BΣBL-EE**
explain — **E-KSPL-AY-N**
volume — **V-O-L-yOO-M**
prominence — **PR-O-MiN-ΣNS**
prolific — **PR-OH-LiFiK**
eminence — **EH-MiNΣNS**
unsettled — **UHN-S-EH-TLD**
ounces — **OW-NSΣZ**
cluster — **KL-UH-STΣR**
insatiable — **iN-SAY-SH-ΣBL**
splash — **SPLA-SH**
fried rice — **FRID RIS**
those — **TH-OH-Z**
thin — **th-iN**
although — **AW-L-TH-OH**
thus — **TH-UH-S**
clinic — **KLiNiK**

wheelbarrow — **WH-EE-LBAR-OH**
embellish — **EH-MB-EH-LΣ-SH**
aluminum — **UHL-yOO-MiNΣM**
platinum — **PLATiNΣM**
newer — **N-yOO-WΣR**
fewer — **F-yOO-WΣR**
plastic — **PLASTiK**
boiling onions — **B-OY-L-EE-NG UH-N-YΣN S**
early — **uRL-EE**
reverse — **R-EE-VuRS**
fifteen — **FiFT-EE-N**
example — **EH-GZAMPΣL**
thousands — **th-OW-ZΣNDZ**

MORE VOWEL PRACTICE

unpacked — **UH-NPAKT**
amicable — **AMiKΣBΣL**
cohabit — **K-OH-HABΣT**
uncharitable — **UH-N-CH-ARiTΣBΣL**
biographic — **BI-OH-GRAFΣK**
bibliographic — **BiBL-EE-OH-GRAFΣK**
laughter — **LAFTΣR**
extraction — **EH-KS-TRAK-SH-ΣN**
interaction — **iNTΣRAK-SH-ΣN**
kindhearted — **KINDH-AH-RTΣD**
hardhearted — **H-AH-RDH-AH-RTΣD**
softhearted — **S-AW-FTH-AH-RTΣD**
staccato — **STΣK-AH-T-OH**
heirarchy — **HIR-AH-RK-EE**
hydrocarbon — **HIDR-OH-K-AH-RBΣN**
disarming — **DiS-AH-RM-EE-NG**
enlarging — **EH-NL-AH-RJ-EE-NG**

opaque — **OH-P-AY-K**
Broadway — **BR-AW-DW-AY**
cliché — **KLi-SH-AY**
abstain — **ABST-AY-N**
scatterbrained — **SKATΣRBR-AY-ND**
playmate — **PL-AY-M-AY-T**
hypothecate — **HIPO-th-ΣK-AY-T**
misbehave — **MiSB-EE-H-AY-V**
rephrase — **R-EE-FR-AY-Z**
abhorred — **ΣBH-AW-RD**
harpsichord — **H-AH-RPSiK-AW-RD**
uniform — **yOO-NiF-AW-RM**
thunderstorm — **th-UH-NDΣRST -AW-RM**
Matterhorn — **MATΣRH-AW-RN**
French horn — **FR-EH-N-CH H-AW-RN**
hobbyhorse — **HOB-EE-H-AW-RS**
albatross — **ALBΣTR-AW-S**
embossed — **EH-MB-AW-SD**
interceded — **iNTΣRS-EE-DΣD**
Norwegian — **N-AW-RW-EE-JΣN**
townspeople — **T-OW-NZP-EE-PL**
profiteering — **PR-AH-FΣT-EE-R -EE-NG**
streaming — **STR-EE-M-EE-NG**
unredeeming — **UH-NR-EE- D-EE-M-EE-NG**
innkeeper — **iNK-EE-PΣR**
gatekeeper — **G-AY-TK-EE-PΣR**
thickheaded — **th-iK-H-EH-DΣD**
hotheaded — **HOT-H-EH-DΣD**
embedding — **EH-MB-EH-D-EE-NG**
introspection — **iNTRO-OH- SP-EH-K-SH-ΣN**
disinfectant — **DiSiNF-EH-KTΣNT**

retrospective — **R-EH-TR-OH-SP-EH-KTΣV**
Cinderella — **SiNDΣR-EH-LΣ**
academic — **AKΣD-EH-MΣK**
differential — **DiFΣR-EH-N-SH-ΣL**
forebearance — **F-AW-RBaRΣNS**
heiress — **aRΣS**
declarer — **D-EE-KLaRΣR**
careful — **KaRFΣL**
overbearing — **OH-VΣRBaR-EE-NG**
seafaring — **S-EE-FaR-EE-NG**
harem — **HaRΣM**
prairie — **PRaR-EE**
airless — **aRLΣS**
Pacific — **PΣSiFiK**
forbidden — **F-AW-RBiDN**
pocket picker — **POKΣT PiKR**
addiction — **ΣDiK-SH-ΣN**
lady killer — **L-AY-D-EE KiLΣR**
sextillion — **S-EH-KSTiLYΣN**
quadrillion — **KW-AH-DRiLYΣN**
unfullfilling — **UH-NF-oo-LFiL-EE-NG**
underpinning — **UH-NDΣRPiN-EE-NG**
methodic — **MΣ-th-ODiK**
toboggan — **TΣBOGΣN**
paradox — **PARΣDO-KS**
astronomic — **ASTRΣNOMiK**
revolving — **RΣVOLV-EE-NG**
Napoleonic — **NΣP-OH-L-EE-ONiK**
telescopic — **T-EH-LΣSKOPiK**
hypnotic — **HiPNOTiK**
intruder — **iNTR-OO-DΣR**
shrewdly — **SH-R-OO-DL-EE**
wrongdoing — **R-AW-NG-**

D-OO-EE-NG
harpooning — H-AH-RP-OO
-N-EE-NG
reassurance — R-EE-Σ-SH-OO-RΣNS
gruesome — GR-OO-SΣM
insurer — iN-SH-OO-RΣR
pruning — PR-OO-N-EE-NG
overlooking — OH-VΣR-L-oo-
K-EE-NG
overcooked — OH-VΣR-K-oo-KD
barefooted — BaRF-oo-TΣD
horsewoman — H-AW-RSW-oo-MΣN
cushion — K-oo-SH-ΣN
maple sugar — M-AY-PL SH-oo-GΣR
goody-goody — G-oo-D-EE
G-oo-D-EE
good-looking — G-oo-D
L-oo-K-EE-NG
albumin — ALB-yOO-MΣN
inhuman — inH-yOO-MΣN
presume — PR-EE-S-yOO-M
intermural — iNTΣRM-yOO-RΣL
institute — iNSTiT-yOO-T
transfusion — TRANSF-yOO-ZH-ΣN
execution — EH-SK-ΣK-yOO-SH-ΣN
abuser — ΣB-yOO-ZΣR
instruction — iNSTR-UH-K-SH-ΣN
overproduction — OH-VΣRPRΣD-UH-
K-SH-ΣN
horticulture — H-AW-RTiK-UH-L-
CH-ΣR
expulsion — EH-KS-P-UH-L-SHΣN
water color — W-AW-TΣR K-UH-LΣR
Russian — R-UH-SH-ΣN
concussion — KΣNK-UH-SH-ΣN
adjuster — ΣJ-UH-STΣR

alliance — ΣLIΣNS
righteous — RI-CH-ΣS
Jeremiah — J-EH-RΣMIΣ
emulsify — ΣM-UH-LSiFI
bicycle — BISiKL
motorcycle — M-OH-TΣRSIKL
snow-blinded — SN-OH BLINDΣD
linotypist — LINΣTIPiST
uncorroded — UH-NKΣR-OH-DΣD
copyholder — KOP-EE-H-OH-LDΣR
well-spoken — W-EH-L SP-OH-KΣN
outspoken — OW-T SP-OH-KΣN
atonement — ΣT-OH-NMΣNT
controller — KΣNTR-OH-LΣR
Holy Roller — H-OH-L-EE
R-OH-LΣR
interloper — iNTΣRL-OH-PΣR
blackbird — BLAKBuRD
watchword — WO-CH-WuRD
reverse — RΣVuRS
angleworm — Aee-NG-LWuRM
unconfirmed — UH-NKΣNFuRMD
unrehearsed — UH-NRΣHuRSD
adjourned — ΣDJuRND
overturn — OH-VΣRTuRND
passionflower — PA-SH-ΣN
FL-OW-ΣR
down-and-outer — D-OW-NΣN
-OW-TΣR
abounded — ΣB-OW-NDΣD
ungrounded — UH-NGR-OW-NDΣD
miscounted — MiSK-OW-NTΣD
surmounted — SΣRM-OW-NTΣD
espousal — EH-SP-OW-ZΣL
undoubting — UH-ND-OW-T-EE-NG
disjointed — DiSJ-Oi-NTΣD

employment — **EH-MPL-Oi-MΣNT**
embroiling — **EH-MBR-Oi-L-EE-NG**
disappointment — **DiSΣP-Oi-NTMΣNT**
unexploited — **UH-NΣ-KS-PL-Oi-TΣD**
destroyer — **DΣSTR-Oi-YΣR**
clairvoyant — **KLaRV-Oi-YΣNT**
anthropoidal — **AN-th-RΣP-Oi-DΣL**
embankment — **EH-MB-Aee-NKMΣNT**
hanky-panky — **H-Aee-NK-EE P-Aee-NK-EE**
crankcase — **KR-Aee-NK-AY-S**
plankton — **PL-Aee-NKTΣN**
thankful — **th-Aee-NKFΣL**
prankster — **PR-Aee-NKSTΣR**
ankle — **Aee-NKL**
sanctimonious — **S-Aee-NKTiM-OH-N-EE-ΣS**

THE SOUNDS OF WORDS AND THE MUSIC OF WHOLE SENTENCES (INTONATION AND STRESS)

Now that we are aware of our trouble spots, let us begin to apply what we've learned. After a few practice sessions, you will learn to imitate the correct sounds of the following sentences, slowly, but correctly. Your next step toward success will come when you begin to self-monitor and self-correct your spontaneous speech in your daily interrelationships with other English speakers.

After a period of time — which varies with different students — you will arrive at your final goal: the automatic, self-correcting production of standard American-English, as you automatically

(without seeming effort) monitor and self-correct your everyday speech.

Please read each of the following sentences aloud, one at a time, after listening carefully to the tape demonstration. Practice until you feel you have come close to correct pronunciation. Then record both my version and yours on your own tape recorder. You will then have a record of your progress up to this point.

Later, repeat my recitations, this time without reading the text. When you have attained a fair degree of fidelity, memorize and recite some of the sentences to your family and friends. You will be pleasantly surprised at their response, which should further reinforce your new habits of speech. Remember, we must be patient and allow time to pass. Eventually you will find your new habits spreading to formerly-unfamiliar words. This lesson should be practiced and practiced until you have considerably narrowed the difference between your recitation and mine.

AY (EH-EE)

That jewel is not jade — it's fake. It's only painted that color.

It's shameful to place the blame on Mame.

Kay weighed the paint before making the sale.

Headaches and backaches and earaches and toothaches can cause much pain.

The parade turned out to be an insane charade.

Dave and Mabel took a plane from Maine to the Ukraine.

The renegades on the barricade slaked their thirst with pails of orangeade and lemonade.

Waiter! Take away this pastry. You may change it for a plate of plain date cake.

AH

The Taj Mahal is not located in Guam or Iran **(EE-R-AH-N)**

There are few skylarks and woodlarks in Denmark.

If you begin your journey in Washington, D.C., you can hardly miss Panama on the way to Bogotá.

Kindhearted, chicken-hearted, broken-hearted Martin bartered a Bartlett pear for Charlie's dark barley.

A

The dancing master ran to Mack's stand for a ham sandwich.

The bad man sat on my black hat, so I grabbed his tan cap and ran.

The diplomat dispatched to Leningrad was an osteopath from Trinidad.

The next Olympiad featuring orangutan track events could take place in Yucatán, Pakistan, or Afghanistan.

Diana and Hannah exported their Havana bananas to Montana, Louisiana, Indiana, and Guiana.

AW

Morse, the lovelorn Norse, played a French horn on the North rim of the Matterhorn.

Four haughty horses and a naughty Macaw were born in a Montreal hallway during and awful thunderstorm.

Mortimer drank alcohol and water highballs at the free-for-all softball game.

Archibald crawled and called from the stone-walled vault.

EE

Apathy, empathy, sympathy, and dyspathy were each bittersweetly displayed by the evil King Lear.

Chinese, Japanese, Cantonese, Pekinese, and Burmese are as different from each other as Portuguese is from Singhalese.

Marguerite treated Peter to discreet meals of buckwheat,mincemeat, and sweetmeats.

EH

For breakfast she spread jelly and cheddar cheese on bread, fed Jerry, then went to bed again.

Ed met a terrible yellow leopard when he went to Anabelle's French hotel.

Blockheads and boneheads and deadheads and hot-heads fell together when Spence spread his deadly message.

yOO

Madame Curie of Munich knew that Hugh's abusive mule needed a manicure.

We must not assume that bugle-blowing Tunisians always play pure Arabic music.

Nude, beautiful Eunice played the ukulele in her new costume while traveling from New York to the Ukraine.

o

Scott jogged and plodded in his sloppy togs through the hot Bronx streets.

Suzy Wong hobbled through the honky-tonks of Hong Kong looking for Scott, her mah-jongg partner.

Doc knocked the bottle of Scotch off the ice-box shelf and mixed himself a hot toddy.

oo

The swift-footed crook hooked the wooden cookbook.

A good-looking Chinook woman put a cookie in her pocketbook.

I realized, after I took a good look, that I should have stood firm.

i

Jump in quickly while I give you a lift to Vilna.

Tim ripped the skin on his shin when he slid down the hill.

The winebibbing Gypsy grinned as he sipped a bit of sticky gin.

Bill implied that English was a rich source of silly idioms.

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Mrs. Wiggs of Brazil nipped the infant's bib after the strong-willed shrimp dribbled his milk all over his crib.

OO

Lewis missed his tutor at school because his tooth was loose.

Luther claimed that Boole was too poor to attend Santa Cruz College.

Rube Bloomberg concluded that Calhoun was too poor to own a bassoon.

There is no sight loonier than a balloonful of prune-fed baboons spooning under the moon.

UH

Uncle munched a bunch on onions as he scrunched under Gunther's umbrella.

The sun comes up like thunder once a month in Tundra country.

I hunger for those seductive Hungarian Sunday suppers that Mother once served.

Those who study voltage and currents understand the meanings of the terms "inductance", "conductance", and "reluctance".

I (AH-EE)

Clyde tried to fight his way through nine miles of senile reptiles on the Nile.

Simon denied that there will be pie in the sky when he dies.

OH (UH-OO)

Zola Cohen munched on a smoked Polish sausage and Gorgonzola while bowling in Pensacola.

Rhoda Dolan dozed while rowing her boat in the ferocious, precocious ocean.

Viola O'Neill broke her crayola while holding a bowl full of baloney and macaroni.

u (UH-EE)

The purple turban was purchased by a Persian merchant for thirty pearls.

Bert learned that he earned more in Lucerne than Gert did in Berne.

I have heard that all birth, from cutworms to pachyderms, returns to the earth.

OW (AH-OO)

In an hour, Howard, the loudmouthed scout with the gout, will return to the clubhouse.

Sam Howe clowned on the crowded Greyhound bus from Foochow to Moscow.

I was dumbfounded and astounded as I watched the proud scow run aground loaded with flounders.

OI (AW-EE)

Roy parboiled, soft-boiled, and hard-boiled the eggs in a wok full of soy oil.

Boyle pointed out the Rolls Royce that Joyce foisted on the boy from Illinois.

Batboys, cowboys, and playboys are to be found among the hoi polloi of Troy and Des Moines.

Aee (A-EE)

Frank, the mountebank, handed Hank a blank check.

You may deposit your francs at the swanky savings bank on the riverbank.

The pranky crank was spanked by the lanky Yank on the shank of the clanky gangplank.

a

Mr. Dare bought a pair of rare mares.

Carefree David planned an airplane trip to Delaware.

Mabel brushed her hair, grabbed a pair of pants, paid her fare, and prepared to travel to we know not where.

VOWEL DIFFERENTIATION

The **EH** sound of American-English could be quite difficult for many speakers throughout the globe, who tend to pronounce it as **A**. In order to learn to sharply differentiate between the two, it is important that you repeat the following word pairs, and the sentences that follow, after me, carefully comparing your pronunciation with mine. I shall provide a silent space between each recitation so that you can repeat and compare.

bed	bad	kettle	cattle
Meg	mag	wreck	rack

Rhett	rat	pest	past
Edison	Addison	fester	faster
pen	pan	peck	pack
neck	knack	lest	last
Beth	bath	Becker	backer

Rhett was the pest who sat on Addison's neck.

The bad boy slept in Harry's bed.

Edison invented the gramaphone, not the telegraph.

Tell Jerry that Hal can't pack his medicine.

Max and Meg snacked on black bread and eggs.

Crafty Ben zigzagged to the edge of the craggy flat.

Queen Mab bagged a cab to French Quebec.

Abraham the rebel tracked Ed to a Halifax cul-de-sac.

Celeste and Cal spent the weekend in Trinidad and Leningrad.

The following vowel differentiation exercise will cure your tendency to confuse OO with oo.

look	Luke	wood	wooed
full	fool	could	cooed
pull	pool	bull	Boole
soot	suit	hood	who'd
should	shoe'd	cookie	kooky

Look Luke! Don't put your foot in the woman's boot.

The rueful fools drank their full of the good soup.

Let's pull the crooked poodle out of the nudist's pool.

Buddhists should shoe their pussy-footed hooves in the Yankee Doodle room.

The Chinook woman could coo like a furious pullet.

Luther claimed that Boole's law was full of bull.

Tootsie Bloomberg was the hood who'd concluded that his couscous was cooked.

Kooky kangaroo cookies crumble crudely.

The **i** sound of American-English could be quite difficult for many, who tend to pronounce it as **EE**. And conversely, **EE** is often mispronounced as **i**. In order to learn to sharply differentiate between the two, it is important that you repeat the following word-pairs, and the sentences that follow, after me.

team	tim	sheen	shin
Jean	gin	bleep	blip
ease	is	each	itch
reek	Rick	teal	till
ream	rim	seal	sill
cheat	chit	heed	hid
leave	live	feet	fit
eel	ill	eat	it
peach	pitch	beat	bit
meat	knit	seat	sit

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Tim's team eked out a slim victory.

Jean keeps her gin in Pete Smith's bin.

Peter eases his itch with Gleason's pills.

Rick's kitchen reeks with inedible leeks.

We can fix each tire by reaming the rim.

Would it be cheating if I treated the chit cheaply?

I intend to begin living when I leave this evening.

Never eat an ill eel.

Peter imbibed a pitcher of peach juice.

Imogene's knitting is easily the neatest in the institute.

See the sheen on Chip's oiled shins.

The bleeps will be indicated by instant blips on the video screen.

Beatrice wheezes with discomfort each time her skin itches.

The green-winged teal drifted on the river till feeding time.

The window sill was sealed with wheat filler.

Please heed his bid to remain hidden.

Be sure that the shoe fits your feet.

It remains to be seen if the beans will be eaten.

Fields was beaten bit by bit by Reese's skillful hitting.

Phillip would not sit in the cheaper seats.

The phrases to follow are clearly absurd and nonsensical. Repeat after me, line for line:

Be oblong, be bloated, be blase.

Be tasteless, be rude, be multitudinous.

Live in a swamp and be three-dimensional.

Go into a coffeeroom closet and suck eggs.

Now let us practice differentiating between **OH** and **AW**. Repeat these sentences after me:

Moribund gophers ride baroque horses.

Morton, the phoney saxaphonist, poured water into his baritone horn.

Will the folks in the auditorium please focus their eyes on Horace?

* * * * * * * * * *

If you have been carefully monitoring yourself up to this point in the course, your spontaneous speech, as well as your studied readings, should be showing a vast improvement. If not, I would suggest that you stop at this point and review. Do not proceed until you sound almost letter-perfect to your ear, then continue to move forward by repeating the immortal words of Abraham Lincoln's Gettysburg Address after me. After three or four recitations, please do your best to memorize the entire speech. It is not as difficult as it may appear.

The Gettysburg Address was delivered by Abraham Lincoln on November 19, 1863 at the

dedication of the national cemetery on the Civil War battlefield of Gettysburg, Pennsylvania.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great Civil War, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we can not dedicate — we can not consecrate — we can not hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth.

Now let's talk about *reciprocal assimilation*. Please don't let that term frighten you — it simply refers to the tendency of Americans who speak a clear, accent-free English to reduce unstressed vowels to a barely audible schwa, or Σ, sound. Most probably, you were taught to respect and enunciate each and every vowel; the reverse is true in English. As strange as it may sound, you will be better understood if you learn to overstress accented vowels of words and reduce the remaining vowels to a schwa.

Some good examples of that are offered by the words "attempt" (**ΣT-EH-MPT**) and "contain" (**KΣNT-AY-N**). If you carefully stressed each vowel in those words you would have said **A-TEMPT** and **K-O-NT-AY-N**, the pronunciation of which are correct, but decidedly not American-English. Reciprocal assimilation also affects consonants when they are influenced by neighboring sounds. All of this is natural, as your organs of speech tend to take the easiest route through a word, for the purpose of saving time and energy. Say **PiK-CH-UH-R** rather than the precise **PiKTY-OO-R**; **N-AY-CH-ΣR** instead of **N-AY-TY-OO-R**; **LiT-EH-RΣ-CH-EH-R** rather than **LiT-EH-R-UH-TY-OO-R**; **EH-J-OO-K-AY-T** instead of **EH-DY-OO-K-AY-T**.

I must also emphasize that English is spoken in phrases rather than in words. And reciprocal assimilation occurs in those phrases as well as in individual words. Examples: **DiDJ-UH G-OH?** for "Did you go?" **D-OH-NCH-UH N-OH I KΣN SWiM?** for "Don't you know I can

swim?" To get a feel of how Americans speak English, please repeat after me:

I love Russian literature.

Did you go to the store yesterday?

Don't you realize that education is important?

If I'm moving too fast for you in the recitation of the rules of good American English, please stop to absorb and practice each rule before moving on to the following two rules which govern the music of American-English sentences:

Rule 1: Most statements and commands in English end with a downward glide of the voice on the last *accented* syllable (not the last syllable, but the last *accented* syllable). This is known as Falling Intonation: Example: "The man is *cra*zy." ***CRA*** is the last accented syllable. Note how the music of the sentence falls on the ***CRA*** .

Rule 2: Most statements indicating doubt or incompleteness — especially questions — end with an upward glide of the voice on the last *accented* syllable. This is known as Rising Intonation. Example: "Is she planning a *trip?*" ***TRIP*** is the last accented syllable. Note how the music of the sentence rises on ***TRIP***.

It appears that everything you have learned in this course regarding precise pronunciation must now be forgotten in order to master the casual sounds of standard American speech. To fully understand that point, recite the following short phrases by blending words together to form a single unit; in other words, recite each phrase as if it were a single word. While doing that, stress the italicized syllable strongly, so that the

remaining vowels in the phrase fade away to almost complete obscurity.

A *wonderful* life (Σ *W-UH-ND*ΣFΣLIF)

Did you *locate* it? (DIDJΣ-L-OH-K-AY-T-IT?)

***Think* of something.** (th-EE-NK-ΣV S-UH-M-th-EE-NG)

***Cash* a check.** (KA-SH-Σ-CH-EH-K)

To kill a mockingbird. (T-OO-KiL Σ MOK-EE-NGBuRD)

After you have achieved that, I would like to extend my congratulations on your brilliant achievement in hurdling all the obstacles I have set in your path up to now.

One final hurdle:

Here are a few tongue-twisters, difficult even for the average American, so do not despair if you find them tough going at first. Stay with it until you get them right. I would suggest also that you memorize them — they can be very impressive to your friends and, as you shall see, quite difficult even for native Americans to execute without a slip. The trick is to concentrate on *what* you're saying, not on the mechanics of slick articulation.

She stood on the balcony inexplicably mimicking him hiccuping and amicably welcoming him in.

Are you copper-bottoming 'em, my man? No'm, I'm aluminiuming (AL-yOO-*MiN*-EE-ΣM-EE-NG) **'em, mum.**

The sixth shiek's sixth sheep's sick.

Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now, if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of *his* thumb, see that thou, in sifting a sieve full of unsifted thistles, thrust *not* three thousand thistles through the thick of *thy* thumb.

Please record those tongue-twisters on your own tape and compare them with mine.

* * * * * *

We have come to the end of the course. I want you to keep in mind that erasing your accent is a continuing process; you must assign at least an hour a day for practice. Now, as I bid you good-bye, I wish you the best of luck in your future undertakings.

Jack Catran

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Jack Cotton is a scientist with many years of experience. As a consultant to leading aerospace corporations, he participated in the Apollo program and other major U.S. space shots, where he specialized in the design of life support and man-machine systems. He has conducted extensive research on the use of computer-generated graphics in intelligent communications systems, automated teaching devices, and programmed learning. Language, phonics, and the science of verbal behavior has always interested him deeply. This book is a labor of love.

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